

MORE NEW PLAYS THIS WEEK



Marjorie Rambeau
in "Sadie Love"



Gladys Hanson
in "THE WARE
CASE"



Phyllis Neilson-Terry
in "THE PALACE"



Mrs. Hopkins in
"TREASURE ISLAND"

THE PLAYS OF THE WEEK.

MONDAY—Colonial Theatre—Reappearance of Lily Langtry.
Palace Theatre—Phyllis Neilson-Terry appears in vaudeville.
Gaiety Theatre—"Sadie Love," farce by Avery Hopwood.
Booth Theatre—Revival of "Lord Dundreary" by E. H. Sothern, actor-manager of the theatre.
Princess Theatre—"The Unborn," by Beulah Poynter. Acted under sociological auspices; so the poor old downtrodden theatre will not have to take the first responsibility for this calamity committed in its name.
Berkeley Theatre—The Theatre Francaise will play Dumas's "La Princesse Georges."

TUESDAY—Maxine Elliott Theatre—The great London success, "The Ware Case," by George Pleydell, with Lou Tellegen and Gladys Hanson in the leading roles.
WEDNESDAY—Punch and Judy Theatre—Charles Hopkins announces the production of "Treasure Island," made by Jules Eckert Goodman from the novel of Robert Louis Stevenson.

The father who has insulted them may in his lack of all theatrical quality be true to life. But life is not the stage, and without artistic exaggeration there can be no effectiveness in the medium of the theatre.
But "Quinn's" is a better piece of work than "The Chief," which must have been an earlier product. It is written with the same literary grace, the same refinement and the same wit which is to be enjoyed in the same play which ended its career at the Maxine Elliott Theatre last night. But, if possible, it contains even less dramatic interest. How in the world could a playwright think of using fifty dollars stolen ten years before by a girl of eighteen to serve as the dramatic theme of a play? And the young girl's hysterics were equally outmoded.

NEW PLAYS AND REVIVALS TO BE SEEN THIS WEEK

MONDAY will see two new plays, there will be a second on Tuesday and a third on Wednesday with E. H. Sothern's revival of the famous "Lord Dundreary" at the Booth Theatre.

Oliver Morosco, who has one great success on his hands in "The Unchastened Woman," will show New York a new face at the Gaiety Theatre on Monday. This is "Sadie Love," by Avery Hopwood, who is affectionately referred to now in Broadway society as the boy who is able to put the dirty ones over. May he be as successful on Monday as he is in the rest of all who want to see the native drama, enthroned in every theatre in New York. The farce is called "romantic," is in three acts, and as for the rest of it Richard Lambert has the floor. Being duly sworn, he deposes and says:

"The story begins with the wedding of a fascinating American widow and an Italian prince. Immediately after the ceremony there comes a French lady, with whom the prince has had a violent flirtation, and trouble begins. A proposal is made that the bride divorce her new husband, then discussed, with the French lady to go along to see that her interests in the prince are not jeopardized in the meantime. On this scene comes a former lover of the bride, then his wife, accompanied by her new admirer—and the real action of the play begins. The production of "Sadie Love" will

serve to introduce Marjorie Rambeau as a star under the management of Mr. Morosco for the first time. Miss Rambeau was seen in "So Much for So Much" at the Longacre Theatre. Other actors in the cast will be Pedro de Cordoba, Betty Callish, T. Roy Barnes, not so well known to fame as Eugene Brieux, previous dramatist in ordinary to this organization, is the author of "The Unborn."

It is, of course, possible to grow voluminously reminiscent concerning "Lord Dundreary," which E. H. Sothern will revive at the Booth Theatre tomorrow night. But Frank Wilson's will be limited to these few words concerning the latest enterprise of the Shuberts:

"Lord Dundreary" will be revived by E. H. Sothern at the Booth Theatre as the second play of the series which he will produce at the Booth Theatre during the present season.

Mr. Sothern's last appearance in this famous comedy was in 1914, during the absence of Miss Marlowe. His first revival was made in 1905.

The part of Lord Dundreary belongs to E. H. Sothern by right of inheritance. His father, E. A. Sothern, had acted without startling success for nine years prior to 1858, when Tom Taylor's comedy, "Our American Cousin," was produced at Laura Keane's Theatre in this city on October 18. E. A. Sothern had the part of Lord Dundreary, Joseph Jefferson, then 29 years old, played *Isa Trenchard*, Laura Keane was *Florence Trenchard*, and other well known persons in the cast were C. W. Coultick, Mary Wells and Sara Stevens.

The role of Lord Dundreary in his original production consisted of about fifteen lines, but E. A. Sothern, having the liberty to develop it, so well succeeded that by the time the comedy reached the Haymarket Theatre, London, in 1861, where it played for ten nights, Lord Dundreary had become the principal figure in the cast and E. A. Sothern had established his reputation. After his death in 1881, the play was not revived until December 12, 1907, when E. H. Sothern produced it in Washington, bringing it to New York city the next year at the Lyric Theatre on January 27, 1908.

In the present revival the role of Lord Dundreary will be played by Mr. Sothern. *Isa Trenchard* by Sidney Mather, who played the same role in Mr. Sothern's two previous revivals, and the part of *Florence Trenchard* by Elizabeth Valentine, who was a member of Mr. Sothern's company when the play was first seen. Other actors in the cast are William Harris, Guy Cunningham, London Adams, Lark Taylor, Orlando Daly, Charles Verner, Albert Howson, Blanche Yurka, Emily Calloway, Helen Daly, Pauline Whitson, Grace Ady and Florence Phelps.

A new and mysterious association of innkeepers described as "The Garfield Producing Company," George Nicoli, president and Jessie Bonstelle, director and general manager, is responsible for the introduction to New York of "The Ware Case," which is the most successful play that London has seen for years. Lou Hyphenated Tellegen is to have the leading role, which Charles du Maurier acted in London. This play will be given on Tuesday night at the Maxine Elliott Theatre. In addition to Mr. Tellegen and his hypoten there will be seen in the cast Gladys Hanson, John Hilday, Montague Love, Robert Vivian, Albert Branning and others.

Charles Hopkins announces that the delayed production of Jules Eckert Goodman's play founded on Robert Louis Stevenson's "Treasure Island" will be seen on Wednesday night at the Punch and Judy Theatre. In addition to Mr. and Mrs. Hopkins there will be seen Tim Murphy, Edward Emery, Edmund Gurney, W. J. Ferguson,

Eleanor Brown and Lois Whitney in 'A World of Treasure'

Frank Sylvester, Oswald Yorke, Alice Belmont and others.

The Theatre Francaise will at the Berkeley Theatre on Monday begin its third week with a production of Dumas's "La Princesse Georges." The title role will be acted by Audree Mery. "Son Homme," a new one act sketch, will be played by Edgar Beebe and Irene Jordan. At the Lyric Theatre on Friday, "L'Abbe Constant" will be given. Next week Mlle. Garriek of the Comedie Francaise will make her first appearance in "Mon Ami Teddy."

MORE FROHMAN MEMORIES.

The Manager's Enthusiasm for Producing Plays.

In his entertaining reminiscences of Charles Frohman in the current *Century* John D. Williams writes: "Play producing was the artistic stimulation by which Frohman lived. Opening nights were cock-tails to him. The night before an opening he got no sleep from anxiety, never knowing how the venture would turn out. Early in the morning of the day when the play was first to be done he would be up working his utmost upon a new venture: reading over manuscripts; keeping in touch with the London play market; or the Paris play market; as he always called them, by telegram; feverishly busying himself upon some new enterprise that would eventually mean as much agony for him as that of the night to come; wearing himself out through the day, and at night getting to the theatre early, to sit obscurely behind the scenes in a dark corner of the stage, suffering the pains of creation. This he went through over six hundred odd nights; for Frohman gave that many plays to the theatres of America, England and France.

"Toward the end, just before nature's curtain fell upon him for the last time, those pitiless tests were being too much for him. Hysterical seizures, which only half knew their names, actors who forgot their speeches, mechanics whose carelessness ruined scenes, and the thousand and one horrors possible to a first night in New York began to tell so much on him that he would send for me and say, 'Let's go to some restaurant, and I would lead him to a cafe, place before him an enormous sweet drink of some sort, preferably a large orangeade, and leave him there

until the end of the play. Then we would meet again, and I would always tell him the best of even a bad night in order that he might sleep, and because I knew it was always his superstition that belief in success makes success. He called it 'a kind of wireless from mouth to mouth'; that if you believed success and talked success, success embraced you and gave you that energy which is success. That was a good part of the mystic that was Frohman. He acted toward the various phases of life and toward people the roles that he thought necessary for making life and people react toward him as he wished them to do.

"So it would have been surprising if at the end he had not been the first to see a drama in his position. Suddenly the world became his audience, and he even fashioned himself an exit line such as an actor might utter leaving the stage for the last time. 'They've got me out, the Germans, whom he had always hated heartily, but at whose hands he died not in bitterness but as the protagonist in a great tragedy. In the face of death a word he would never utter in life or allow to be spoken when he could silence it—he dramatized himself and his last big scene as deliberately and as objectively as if it were the tragic closing act of any one of the many plays he had directed for the stage at home and abroad.

"In the grill of the theatre, where we were guests, they used to shove him and me away from the table, those German officers, claiming it was theirs; and when it did happen to us, and when it did happen to us, he would smile, but it made me hate them. So that the Germans were the natural villains of the scene at the end, the expected villains, for with that delightfully romantic egotism which lifted him from poverty to the chief control of the theatre in America, Frohman in all seriousness said before sailing:

"They know I hate them, and the Kaiser himself knows that I hate him; so they will all be only too glad to torpedo me at sea if they can. But when his prophecy came to pass, it was like him to contemplate its fulfillment without a trace of fear or passionate rage. The moment was too magnificent as drama to be obscured by panic or futile temper."

There is much of course concerning A. M. Barrie, who wrote so many of the successful plays that Mr. Frohman produced here. Mr. Williams is the author of a monograph on the Scotch author, which is highly cherished by admirers of the writer. Mr. Williams knows Mr. Barrie well and he knew Mr. Frohman perhaps better still, so his accounts of their relations are uncommonly interesting reading. Concerning them he writes:

"Barrie, speaking of Frohman, but it lasted all the sixteen years I knew him. He wanted me to be a playwright; I wanted to be a novelist. All those years I fought him on that. He always won, but not because of his doggedness; only because he was so lovable that one had to do as he wanted. He also threatened, if I stopped to reproduce the old plays and print my name in large electric letters over the entrance to the theatre."

"Frohman was not a man for books; he would never touch them unless he was assured that they contained plays. In that case he would attack a book with the avidity of a gormand. He did not need all the fingers of one of his remarkable hands—hands of a woman, which he never clenched, but held composed at his side as if they were always serving as a model for an artist—to number the books that he really knew. Once some newspaper asked him the name of his favorite book, and he instantly replied, 'Roland Strong's "Best Restaurants in Paris".' But he knew 'Huckleberry Finn' thoroughly. 'Alice in Wonderland' fairly well, and all of Brod-Hart's that he had put upon the stage in play form. He was fond of drawing upon 'Alice in Wonderland' for scenes, notions for stage groupings. To him it was a kind of treasury of all that was possibly fantastic for the theatre, a book that could be drawn on endlessly. One of the last stage episodes that he devised was taken entirely from it. Later, when the whole book was dramatized by another manager for the New York stage and the actress for whom Frohman had devised his own little scene complained bitterly because he had not taken the stage rights of the book exclusively for her, his meriment over the idea was so enormous that he simply telegraphed back:

"Yes, it is very careless of me, and, do you know, there is another book the rights of which I cannot control for the stage, and it's called the Bible."

"You know," she declared, "I simply love our 'Tommies.' They are such gentlemen, and it is so sad to think—She left the sentence unfinished, but an eloquent gesture conveyed more significantly than words the thought that was in her mind: the thought that is so constant in the minds of those whose friends have vanished behind the grim and impenetrable curtain which cuts off Belgium and northern France from the rest of the world.

"I get lots of nice cards from Tommies at the front," she continued, after a pause. "Here are some that have just come," and she handed us a bundle of severely censored cards which had arrived at her English home from France, and had been sent on to her. A glance at the cards quickly showed why Mrs. Langtry has so many friends among the soldiers, for each message was an acknowledgment of a gift sent out by her to the front line.

"Lady," wrote Private J. Shinn, No. 7,057, "I have received your gift parcel of tobacco, which I am sure was thankfully welcome, as the time seems so long in the wet trenches. We are making the best of it till the weather breaks."

Other cards were couched in a similar vein, only the gifts they acknowledged were different. Most of them came from members of the Suffolk

VAUDEVILLE AND BURLESQUE

PALACE THEATRE—Phyllis Neilson-Terry makes her first appearance in vaudeville at the Palace this week with a group of French songs and scenes from "Tribby" and "Romeo and Juliet." She will be supported by Cecil King, Henrietta Crossman in a sketch called "Cousin Eleanor," Emma Carus, Lew Dockstader, minstrel, Bankoff and Grlie. Fritz and Lucy Bruch and others complete the programme.

COLONIAL THEATRE—Mrs. Langtry has reached New York in her vaudeville travels and will be seen here this week in a sketch called "Ashes." Others in the entertainment will be Clifton Webb and the Russian Balalaika orchestra, Harry Cooper, Dorothy Toye, "The Highest Bidder," by Everett S. Ruskay, Merrill and Otto, "Wards of the U. S. A." and De Leon and Davies.

ALHAMBRA THEATRE—Grace La Rue, Harry Gilfoil, Marie Fitzgibbon, Frank North and company, the Arnaut Brothers, Donahue and Stewart in "Him and Her," Blanche Morrison in "The New Producer," the Horlik Family, Henry C. Rudolph, Weber, Dolan and Fraser and Judge and Gale.

COLUMBIA THEATRE—Harry Hastings and his organization will give a two act burlesque called "I'll Follow You," with a long programme of vaudeville specialties. Dan Coleman is the star of the company and coauthor in the production. Others are Phil Peters, Anna Mac Bell, Florence Darley, Alma Bauer, Hazel Lorraine, Charles Bovis and Edward Vincent.

YORKVILLE THEATRE—"Cohen in Chinatown" is the title of the burlesque show at the Yorkville Theatre this week, presented by the Girls from the Follies Company.

"Barrie has gone out of his mind, Frohman. I am sorry to say it, but you ought to know it, we are both so fond of him," said Sir Herbert Tree to Frohman one night. "He's just read me a play. He is going to read it to you, so I am warning you. I know I've not gone wrong in my mind, because I have tested myself since hearing the play; but Barrie must be mad. He has written four acts all about fairies, children and Indians, running through the most incoherent story you ever listened to, and what do you suppose the last act is to be set on top of trees?"

"But the following day Frohman heard 'Peter Pan' and accepted it at once. Long after he gave these as his reasons: 'First, it was written by Barrie; next, it was unmistakably a fine novelty. The most sympathetic play in any theatrical season, the one that is most likely to focus general public attention, is the most novel. You can estimate its novelty by the amount of fineness a play contains; for the common in life, like the poor, is always with us and can never seem novel. Only the fine registers with the capacities of novelty. People go to the theatre to see life as it is, but as they wish it were. The theatre's business is to present not life, but the illusion of life. Youth is the illusion of life, old age the delusion, and 'Peter Pan' is packed with youth; so I was for it.'"

THE LILY AND THE TOMMIES EXCHANGE CARDS AND GIFTS

Lady de Bathe Gas Mrs. Langtry is in private life, who begins her farwell American tour at the Colonial next week, is by way of being an expert with the knitting needles, and like most English women at the present time this is nearly all her spare moments, making warm clothing for friends at the front.

"You know," she declared, "I simply love our 'Tommies.' They are such gentlemen, and it is so sad to think—She left the sentence unfinished, but an eloquent gesture conveyed more significantly than words the thought that was in her mind: the thought that is so constant in the minds of those whose friends have vanished behind the grim and impenetrable curtain which cuts off Belgium and northern France from the rest of the world.

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THE PLAYS THAT LAST.

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "Lord Dundreary" at the Booth Theatre, "Hobson's Choice" at the Comedy Theatre, "The Chief" at the Playhouse Theatre, "The Liar" at the Playhouse, "The Roommate" at the Belasco Theatre, "Commotion" at the Republic Theatre, "Sadie Love" at the Gaiety Theatre, "The Eternal Magdalen" at the Forty-eighth Street Theatre, "Romeo and Juliet" at the Forty-fourth Street Theatre, "Under Fire" at the Hudson Theatre, "The Great Lover" at the Longacre Theatre, "Rolling Stones" at the Hudson Theatre, "The Blue Paradise" at the Casino Theatre, "Around the Map" at the New Amsterdam Theatre and "A World of Treasure" at the Winter Garden.